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Bulletin of the City Art Museum of St. Louis

scrolls and eight pointed stars with rosettes, all beautifully done and carefully guarded from injury in the casting. One knows so very little about the methods of the old sculptor, there is plenty of romance written about him but very little fact, but he seemed to prefer to execute his commissions at the place where they were to be installed, owing no doubt to the difficulty of transportation, and set up his workshop as close at hand as possible; the many terra cotta models in the museums of European cities indicate that he preferred baking his models to casting them in the modern way, which was a gain in strength, in feeling and life, compared to the dead quality of plaster as well as its frailness. It is pointed out as a reason for the difference between the sculpture of the XIV, XV centuries and that of the XVI, that the first antique art which gave the inspiration to study nature was not Greek but Roman, its arches, sarcophagi and bits of ornament; art in sculpture of that time shows its Roman influence, especially in portraiture which is a Roman trait and a XV century trait. A scheme of portraying the ancestors of the great captain may have been in the mind of any of the three sculptors, and this model afterwards put into bronze for some reason. A profile between a helmet and a breastplate offers a very small field for tracing individualities of style, which usually disclose themselves more clearly in ears, drapery, and hands. There is an analogous marble bas-relief in the Jacquemart André Museum, Paris.

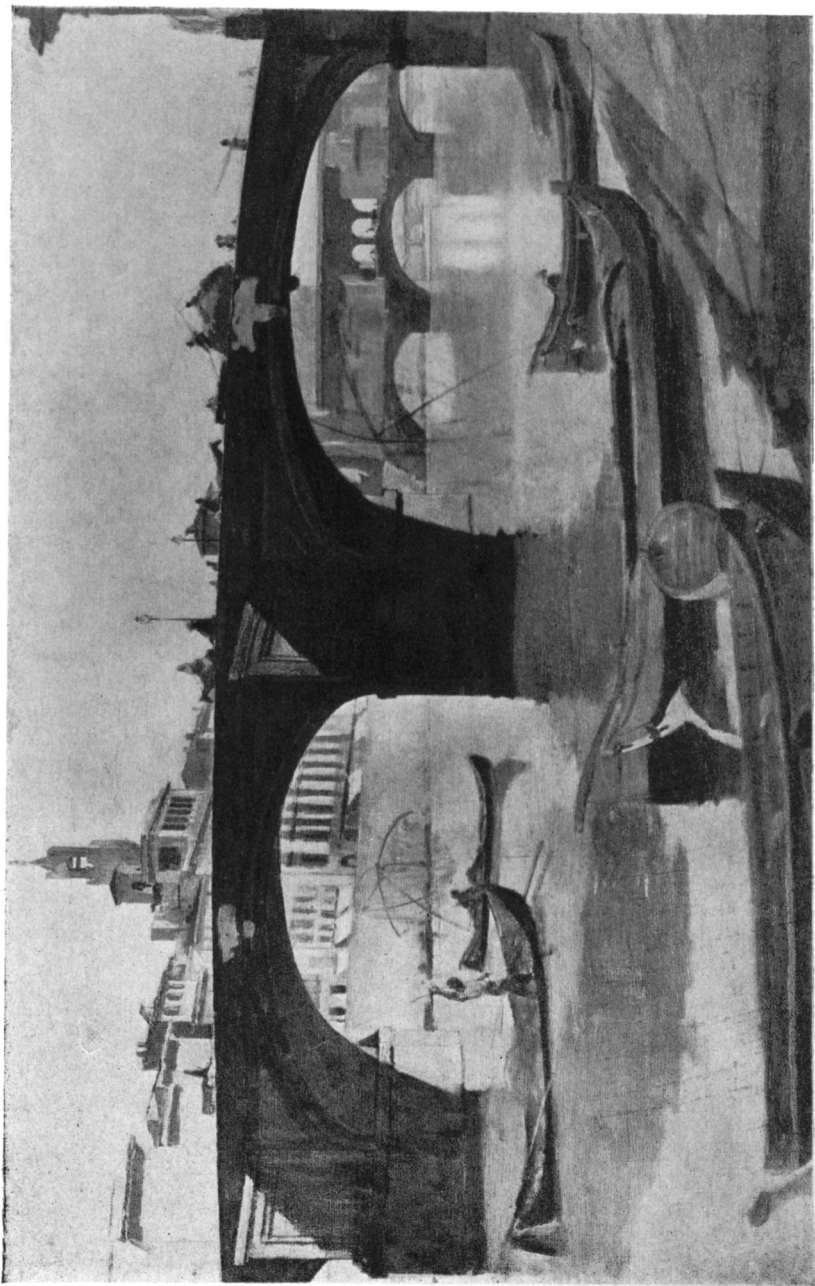
C. P. D.

A LANDSCAPE BY FRANK DUVENECK

A second example of the work of Frank Duveneck has recently been added to the collection of American paintings owned by the City Art Mu-

seum. The title of the painting is "The Bridges, Florence." The view chosen by the artist is a point just below the Ponte Santa Trinita which affords a splendid vista of the river Arno and three of the four ancient bridges which span it. In the immediate foreground are moored a number of small river craft above which tower the piers and arches of the Ponte Santa Trinita, erected for Duke Cosimo I by Batolommeo Ammanati about the middle of the XVI century. Through one of the arches of the Ponte Santa Trinita is seen further up the stream the historic Ponte Vecchio constructed by Taddeo Gaddi (*circa* 1360), with its overhanging goldsmiths' and jewelers' shops and arched gallery built for Cosimo I by Giorgio Vasari to connect the two Grand Ducal Palaces. Opposite the left approach of the Ponte Vecchio, the square, battlemented tower of the Palazzo Vecchio, the last prison of Savonarola, rises above the surrounding structures. This building, begun in 1298 as the Palace of the Priors, is intimately connected with the artistic and political history of mediæval Florence. In the extreme distance, barely discernable in the accompanying halftone plate, is the Ponte Alle Grazie—the scene of many stirring historic episodes—erected in 1237 and mentioned by Dante in his *Purgatorio*.

While the canvas is small (fifteen by twenty inches), it nevertheless is quite finished and complete, the artist having drawn and painted with great care and characteristic skill. As is well known Duveneck was greatly influenced by the early Dutch masters and this painting shows the influence of the early landscape painters. There is an absence of local color, the painting being almost a monochrome in thin, warm washes of brown pigment, enlivened by passages of blue in the



THE BRIDGES, FLORENCE

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sky and water. But the consummate skill of the artist in the matter of values not only enables him to suggest color but light and atmosphere comparable with the best of our more modern landscape painters. Duveneck painted few landscapes and his latest efforts were somewhat in the nature of experiments with bright colors, inspired by the work of modern French landscape painters who made a deep impression upon him. He was, however, never guilty of careless drawing or of indifference to the laws of composition and values, as is the case with many modern landscape painters.

The painting recently acquired by the Museum is signed with the monogram "FD" and though not dated was probably executed at Florence while Duveneck was there with a large group of American art students in 1879 or 1880. It is interesting to call to mind the work of some of the students who were with Duveneck at the time this picture was painted. Among them was John H. Twachtman, now often ranked as the foremost American impressionist, but whose later work one would never associate with that of Duveneck. William M. Chase, another of the group, showed greater similarity in his portraits and figures, but his landscapes were of an entirely different character. John W. Alexander, with his own particular style and technique, Joseph DeCamp, Julian Story and many others who stand high in American art, were known as the "Duveneck boys." A careful study of the work of these men is proof of the assertion that Duveneck was America's greatest art teacher. His students were never weak imitators of their master, but instead he drilled into them the importance of drawing, of values and the method of direct painting, without forcing upon them his own style or palette.

A NOTABLE LOAN BY MR. WILLIAM K. BIXBY

The Museum is able to announce a notable loan of more than eighty important paintings, drawings and prints from the private collection of Mr. William K. Bixby, President of the Administrative Board of Control of the City Art Museum. These objects will be placed on view from time to time as exhibition space becomes available. Twenty-three paintings, principally by modern French, Dutch and American masters, have been selected to constitute the first group shown. They will be exhibited through November and December and possibly longer. Among the important canvases to be included in this group may be mentioned "The Flight into Egypt," by Claude Lorrain, and two splendid examples by Henri Josef Harpignies, "Le Crepuscule" and "Matinee d'Automne, Morlaix," the latter his Salon picture of 1901. The work of three other members of the Barbizon school—J. B. C. Corot, Charles Emile Jacque and Emile Van Marcke—is exemplified by typical canvases. The modern Dutch school is well represented by examples from the brushes of Joseph Israels, Jakob and Willem Maris, J. H. Weissenbruch, Bernardus J. Blommers and Albert Neuhuys. Characteristic canvases by George Inness, Leon Auguste L'Hermitte, George Romney, Horatio Walker, Jehan Georges Vibert, Howard Pyle and J. Sorolla y Bastida, will also be shown.

It is planned to exhibit the remainder of the collection which Mr. Bixby has lent in three distinct groups as follows: Paintings by Dwight W. Tryon, prints and drawings, and Chinese paintings. Mr. Bixby has specialized in the work of Dwight W. Tryon, and the present loan to the Museum embraces no less than eleven canvases by this delightful master of